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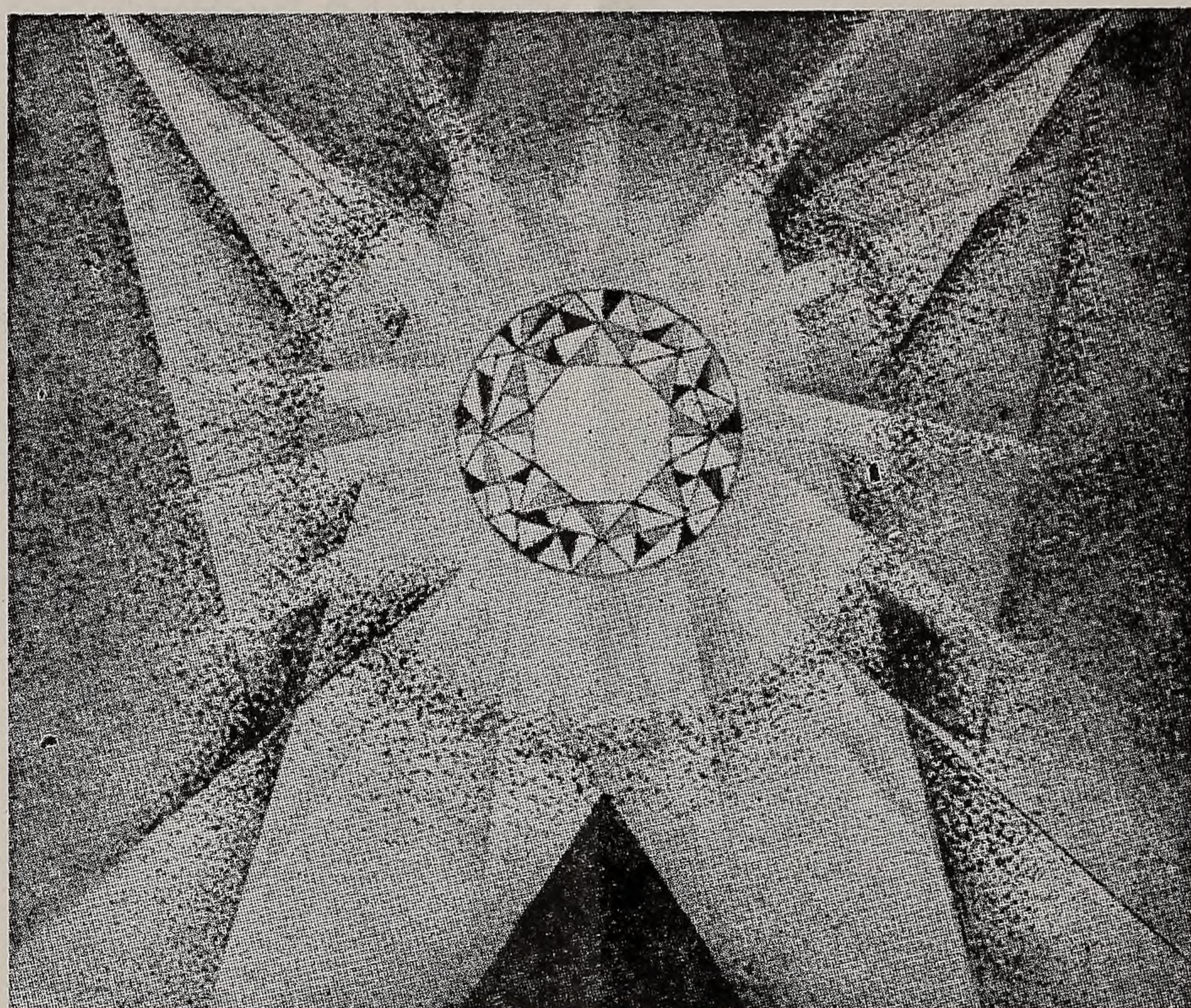
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THE COLUMBUS PHILHARMONIC ORCHESTRA

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MISCHA MISCHAKOFF, Violin Soloist

Tuesday, November 20, 1945, 8:30 p.m.

Memorial Hall

PROGRAM

Choral Prelude, "Sleepers Awake".....*Bach*
In Tribute to Dr. Albert Frost

Rakastava: "The Lover," Opus 14.....*Sibelius*
The Lover
The Lover's Path
Goodnight—Farewell

String Orchestra and Tympani
First Performance in Columbus

Symphony No. 2, Opus 19.....*Kabalevsky*
Allegro quasi presto
Andante non troppo
Prestissimo scherzando
First Performance in Columbus

Intermission

Concerto for Violin and Orchestra in A Minor, Opus 82.....*Glazounoff*
Moderato
Andante
Allegro

Mischa Mischakoff

Polka and Fugue from "Schwanda".....*Weinberger*

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Next Concert

MARIE WALLER

Piano Soloist

Tuesday, December 18, 1945, 8:30 p.m.
Memorial Hall



Columbus' own beloved pianist, Marie Waller, will highlight our Christmas program with her delightful personality and with her pianistic virtuosity. Mrs. Waller has become so closely identified with the orchestra as one of its outstanding boosters that we are doubly proud to present her now in her role as a great artist. She studied for ten years in Europe, concertized extensively throughout American cities and as soloist with leading symphony orchestras and just before her marriage gave her New York Town Hall recital. As Dimitri Mitropoulos, under whose baton she played with the Minneapolis Symphony, says: "Some of America's finest music talent is not to be found on the concert stage—and Columbus' Marie Hertenstein Waller is an outstanding example of it."

PROGRAM

Madrigali *Monteverdi-Malipiero*
Concerto for Piano and Orchestra in A Minor, Opus 54..... *Schumann*
Marie Waller
Intermission
Roumanian Folk Dances..... *Bartok*
Adventures in a Perambulator..... *John Alden Carpenter*
Jamaican Rumba..... *Arthur Benjamin*

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Marie Waller, Piano Soloist.....	December 18, 1945
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PROGRAM NOTES

By JEAN RAMSEY CLYMER

RAKASTAVA—"The Lover," Suite for String Orchestra, Opus 14.....*Jean Sibelius*
Born 1865

This short symphonic suite for strings with "one percussion player" is one of Sibelius' earliest works. Though immature in its scope it bears prophetic indications of the later Sibelius. One notices immediately that distinct flavor of mysticism created by the shimmering string writing which style is so extremely effective in the cryptic Fourth Symphony.

The flavor of the suite bears relationship to those other early works based on the national mythological epics of "Pohjola's Daughter" (Op. 49) and "En Saga" (Op. 9), but there is no program indicated for this work.

With the economy of tonal resources necessitated by the limited orchestra it is amazing to note the unusual color contrasts Sibelius achieves here.

In the first section, called "The Lover," the mood is slow and tranquil in the opening part, but changes suddenly with the tremulous voices in the lower parts of the orchestra and the muffled tympani roll.

In the second part, "The Path of His Beloved," one might say that Sibelius upsets the familiar adage for here the path of the lovers does run smoothly. In breathless agitations the muted strings move steadily along with no deviation but for the gentle ring of the triangle.

The third and last part of the suite, the "Good Evening and Farewell," is more melancholy. The voice of the lover, indicated by the solo violin, is heard in plaintive song over an effective rustling accompaniment. There are poignant cries which are full of pathos, but do not reach the depths of despair. The writing is rich with the thick scoring of divided strings and the closing part is particularly effective.

Symphony No. 2, Opus 19.....*Dmitri Kabalevsky*
Born 1904

Dmitri Kabalevsky was born in St. Petersburg and studied at the Moscow Conservatory where his composition teacher was Miaskowsky. Among his early compositions were songs, a piano sonata, a "Poem of Strife" for chorus and orchestra, two piano concertos, film music, etc. His first symphony, composed for the celebration of the fifteenth anniversary (1932) of the Russian Revolution, was inspired by Gussev's poem, "Proletarians of all countries, unite!"

Chronologically, Kabalevsky's third symphony was written next and was completed in December, 1933. This was a Requiem for chorus and orchestra in memory of Lenin. The

(Continued on page 6)



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PROGRAM NOTES

(Continued from page 5)

Symphony No. 2 which followed (it was finished November 8, 1934) was, by comparison to the earlier symphonies, more lyrical and meditative and is generally regarded as his most characteristic. It has even been considered autobiographical in nature.

In 1936-37 Kabalevsky composed an opera "The Master of Clamecy" based on Romain Rolland's novel, "Colas Breugnon." The overture to this opera has found decided favor with concert goers in America in the past few years.

Regarding their approach to the symphonic form, the Soviet critic, Ostretsov, has said that Shostakovitch in his first symphony and Kabalevsky in his first and third symphonies made "purely an eclectic use of thematic material of diverse character camouflaged by outwardly correct thematic development." "But," he continues, "at about the same time both composers became sensitive to these defects and began seeking the way to monumental forms employing the principle of the classical symphony." This reassertion of classic principles became fulfilled in Shostakovitch's Fifth and Kabalevsky's Second Symphonies.

Kabalevsky's Second Symphony was first performed December 25, 1934, by the Moscow Philharmonic with Albert Coates conducting. The symphony is in four orthodox movements with the Scherzo and Finale connected.

Following a crash opening, the clarinet introduces the first of the two similar main themes of the first movement. Both themes are diatonic (moving scale-wise) and their difference is scarcely discernible when they reappear in the Development section. The bassoon solo over the pounding bass drum and plucked basses marks the beginning of the development. A weird section follows—a hushed running figure in lower strings preparing for the entry of an oboe solo which is answered by the horn. With fury the whole orchestra builds toward a frenzied close.

In the Andante movement, Kabalevsky has achieved considerable expressiveness. The strings open with a quiet chorale-like section which continues to form the accompaniment for a rather bleak flute solo. The variance in range between solo and accompaniment with the accompanying stark harmonies recalls a similar treatment in Shostakovitch's hands. This movement is built on the pattern of the large three-part form with a profound middle section rising in places to dramatic pathos.

(Continued on page 7)

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PROGRAM NOTES

(Continued from page 6)

The Scherzo opens with breathless rapidity, a frenzied 6/8 rhythm, colorfully altered by shifting to 2/4. Again the simple theme is diatonic and the organization is simple, complexity being gained as the different sections of the orchestra are added. The entrance to the impetuous Finale comes with no break from the Scherzo, only a suddenly changed rhythm. The rhythm becomes brutal with its shifted accent effectively punctuated by the military drum. The scoring is dramatic, fascinating; there are witty variations, dance rhythms and a fiery build-up to the thunderous close.

Concerto for Violin and Orchestra in A Minor, Opus 82.....Alexander Glazounoff
(1865-1936)

Glazounoff followed in line with the Tchaikowsky-Rubenstein tradition which came on the heels of the Nationalist Group, was cosmopolitan-minded, yet remained untouched by the Revolution of 1917 and clung to the nineteenth century tradition. He came at a time when solidarity of opinion was no longer essential to the very existence of the Russian school and it was natural that he should pass under more cosmopolitan influences. His enthusiasm for western composers is clearly traceable in his works. He is perhaps unique in that he was the only Russian composer of note who was seriously interested in Brahms, though even a cursory examination of his works will reveal that this influence was not strong in actuality.

Rosa Newmarch says of Glazounoff's works: "The tendency in his later compositions—'which includes the violin concerto—'is almost always toward greater simplicity and clearness of expression. His music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive than original and frequently full of picturesque suggestions."

Glazounoff was a prolific composer. Numbered among his compositions are eight symphonies, much chamber music, incidental and ballet music and a piano concerto in addition to the violin concerto we hear this evening.

The violin concerto, written in 1904, was given its first performance in Russia in 1906 by Leopold Auer to whom it was dedicated. The outstanding woman violinist, Kathleen Parlow,

(Continued on page 8)

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PROGRAM NOTES

(Continued from page 7)

was later chosen by Glazounoff himself to play the work when he conducted it in St. Petersburg.

The concerto features the one movement form used by Rimsky-Korsakoff, Glazounoff's teacher, and Liszt, who admired Glazounoff. The work is conservative and palatable and reveals, in the Tschairowskian tradition, the fact that a Russian melody may be very much at home amid cosmopolitan surroundings. There are three parts to the concerto, though they are played without pause.

Abraham Veinus in his book "The Concerto," says: "The concerto strikes many of the early twentieth century attitudes which most modern composers no longer find worth while. It treats mainly with expiring passions; and for all of its glitter, it is essentially soft. Even the cadenzas languish a bit; the violinist lingers over his double-stopping and he indulges in mysterious forebodings via the routine tremolo on the G-string. The brilliant military movement which follows the cadenza is promising, but it too softens up in time. The concerto is an excellent sample of the urbane turn-of-the-century habit of crossing melancholia with virtuoso brilliance. It accomplishes its specific task with skill and with honesty and it should always prove popular with audiences who admire the nearly defunct tradition of good manners, brilliance and obvious, poetical feeling.

Polka and Fugue from "Schwanda".....Jaromir Weinberger
Born 1896

Weinberger, whose opera "Schwanda der Oudelsack Pfeifer" (Schwanda, the Bagpipe Player) made him world famous, was born in Prague. He received his early music training in Prague and then with Max Reger in Germany from whom he acquired a marvelous technical grasp in composition. In 1922 he came to this country as professor of composition in the conservatory at Ithaca. Returning to Europe he accepted the positions of operatic director at the National Theater at Bratislava and of director of the School of Music at Eger. Later he gave up all teaching and settled in Prague to devote all his time to composition.

Weinberger is not, however, a "one-opera" composer. His other works in this idiom have been "Beloved Voice," "Letur von Poker Flat" and "A Bed of Roses." His popular works in this country have been the "Polka and Fugue" which we hear tonight and "Under the Spreading Chestnut Tree" for orchestra.

"Schwanda" is built on folk themes and folk lore of Czechoslovakia. It was completed shortly after Weinberger's thirtieth birthday. Because it is an opera which stems directly from the people it carries the color and temperament of that people and is full of marvelous gusto and exuberance. The clever way in which Weinberger molds the delightfully refreshing charm of the folk song into the rigidly classic form of the fugue is amazing.

Weinberger is not a "modernist" in the accepted meaning of the term. As A. Walter Kramer says, "Weinberger is no blazer of new paths, no experimenter, no radical. He is instead a superbly equipped composer, whose music speaks directly to his hearers, without guides and analyses, without anything to explain or defend him. . . . His orchestra has a personal flavor; it covers a large palette; it sings, dances and laughs, always with a master hand, always with a prodigious sense of surety."

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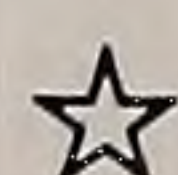
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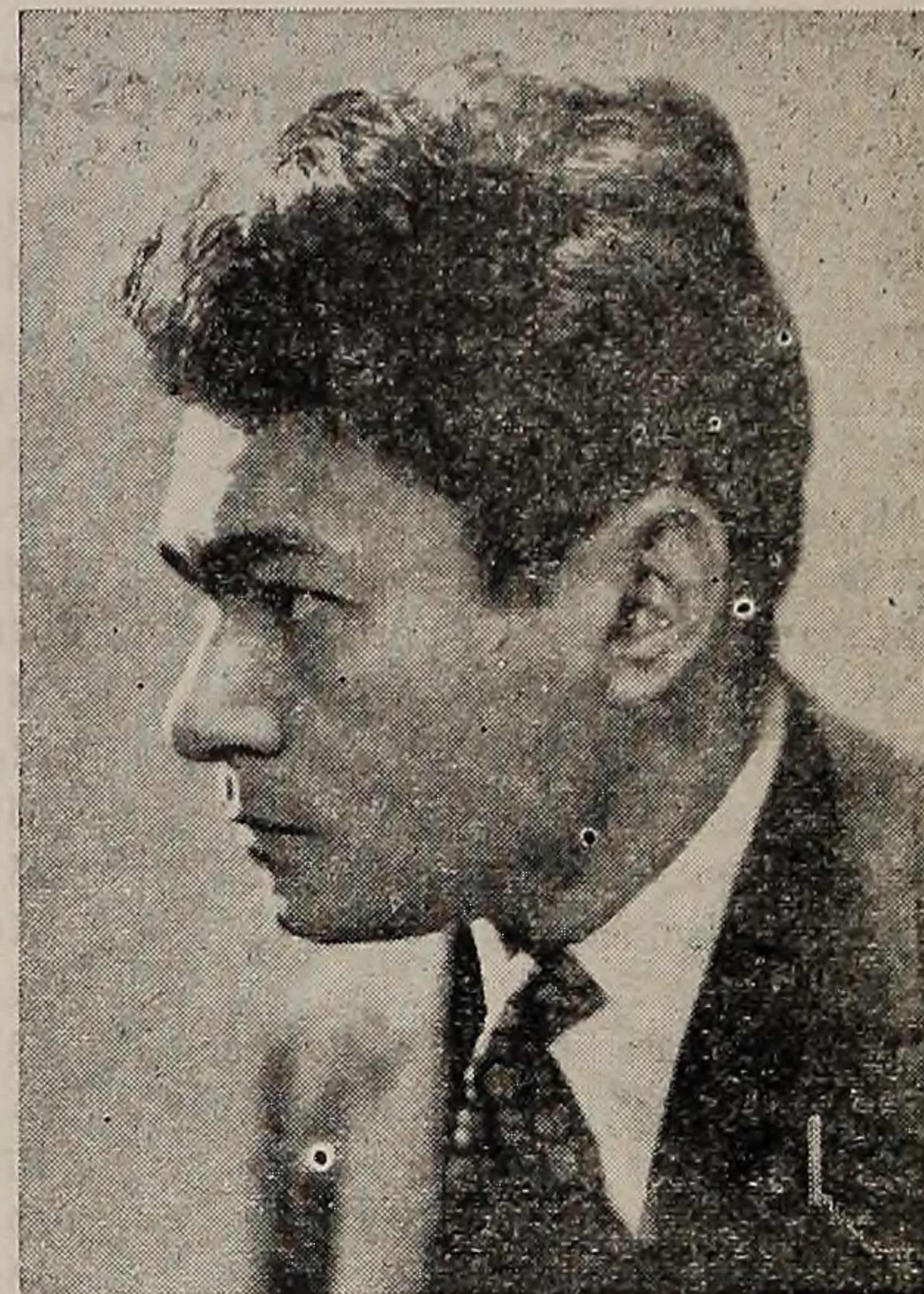
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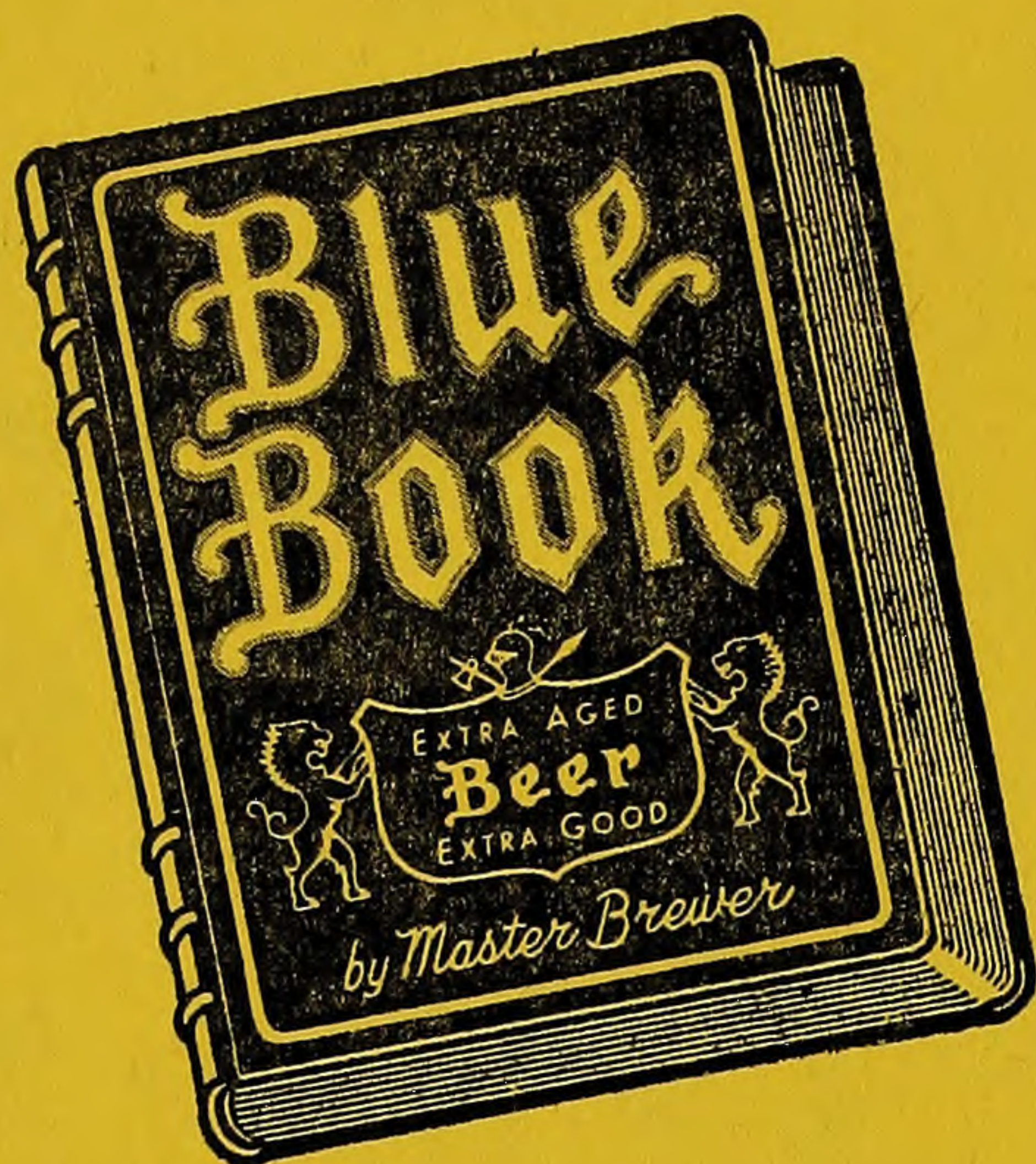
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